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PONKA AND OMAHA SONGS.¹

I. PONKA SONGS.

I. Song in honor of Ubi-ska's victory over the Pawnees in 1855. The original is given in singing notation, and probably differs from the spoken language : —

ORIGINAL.	TRANSLATION.
Hi'-ai-o-hi +!	Hi-ai-o-hi +!
Hi'-ai-o-hi +!	Hi-ai-o-hi +!
Hi'-ai-o-hi +!	Hi-ai-o-hi +!
Hi'-ai-o-hi +!	Hi-ai-o-hi +!
U-bi'-skă ctě he +!	Ubi-ska was he !
Pa-haň'-ga-qtci ke +!	He was the first one !
Cu'-gøe-øa'-ji a-he +!	He did not send him back to you !
Gaň'-xǝ na ^{n'} -wa-pe +!	And they fear us !
Ce'-na-wa'-øě a-he +!	They are exterminated !

“He did not send him back to you,” addressed to the Pawnees at home, refers to a Pawnee slain by Ubi-ska.

2. Song of defiance, addressed to a Dakota : —

[illegible]

Translation. — Black-haired grizzly bear! We must fight together! Hasten on my account! He is not ashamed of himself! He is not ashamed of himself (though he fears to meet me)! Ieh-e-zeeha, Hiahe, and Hiaha cannot be translated.

3. Part of a song of ridicule :—

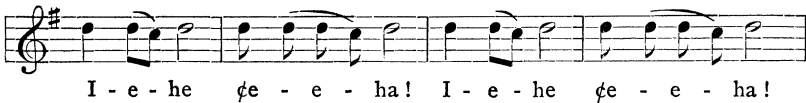
Ka' - ge, năn' - de ci - ciñ - ge!

¹ See *Journal of American Folk-Lore*, vol. i. pp. 65, 209.



Translation. — Friend, you have no heart (principle?)! Friend, why do you weep?

4. Song of triumph, sung by a mother to her infant: —



This refers to a horse that had been killed by a Ponka in a fight with the Dakotas. Its bones lay on the bluff till they crumbled to dust. So the woman sang, "The horse which lay (there) long ago, I did not cause it to go back to you (Dakotas)!"

II. OMAHA SONG.

Taken from the myth of the Raccoons and the Crawfish. The elder Raccoon is supposed to sing, and to be answered after each verse by the younger brother.¹

1. Ka'-ge mi'-ꞥa ha',	O younger brother Raccoon!
Ha'-zi a ⁿ '-ꞥat añ-ga'-ꞥe te ha',	Let us two go to eat grapes,
Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!

2. Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!
Na ⁿ '-pa a ⁿ '-ꞥat añ-ga'-ꞥe te ha',	Let us go to eat choke-cherries,
Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!

3. Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!
ꞥan'-de a ⁿ '-ꞥat añ-ga'-ꞥe te ha',	Let us go to eat plums,
Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!

4. Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!
Ma ⁿ '-cka a ⁿ '-ꞥat añ-ga'-ꞥe te ha',	Let us go to eat crawfish,
Ka'-ge mi'-ꞥa ha'!	O younger brother Raccoon!

¹ The author has the Kansa and Osage versions of this song.

III. SONGS USED IN DANCES OF FOREIGN ORIGIN.

1. A song of the Haⁿ-he wa-tci, obtained from Fred Merrick:—



Haⁿ' - he mi' - çi go+ Haⁿ'-he mi' - çe Haⁿ'-he mi' - çi go+

Haⁿ' - he mi' - çi Haⁿ'-he mi' - çi - hi go+

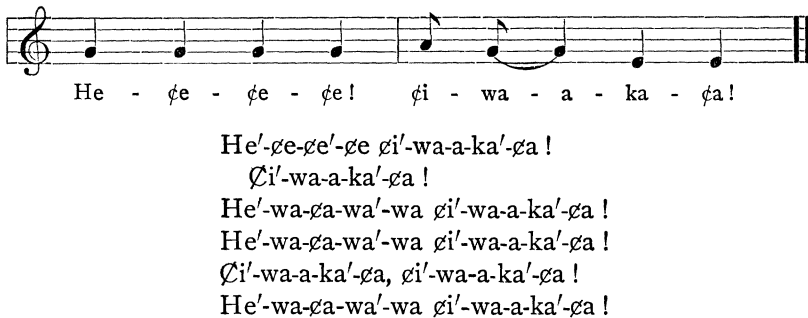
D.S.

This song cannot be translated. Though “haⁿhe” is *night*, and “watci,” a *dance*, in the Iowa and Oto language, “Haⁿhe watci” does not mean “Night Dance.”

2. Fragment of a song of the Mandan Dancing Society. Furnished by Fred Merrick. It begins thus: “Hi-ço+-ho i-ha', Hi-ço+-ho i-çau'.” It ends with “Hyu'-ho-ho.” These words, as are all the others from foreign songs, are expressed in Omaha notation.

3. Four songs of the Wichita Dancing Society. Obtained from Fred Merrick, and expressed in Omaha notation.

(a) This refers to making medicine for horses. The style of the tune may be inferred from the music of the first line:—



He - çe - çe - çe! çi - wa - a - ka - ça!

He'-çe-çe'-çe çï'-wa-a-ka'-ça!

Çï'-wa-a-ka'-ça!

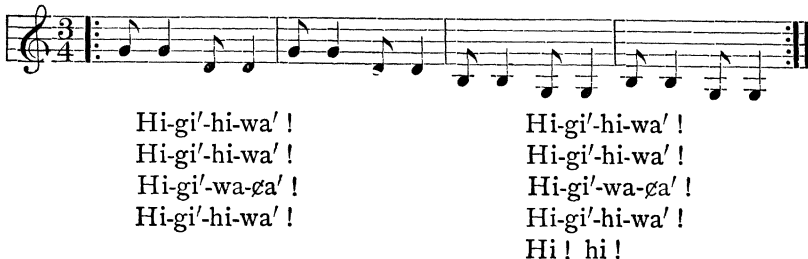
He'-wa-ça-wa'-wa çï'-wa-a-ka'-ça!

He'-wa-ça-wa'-wa çï'-wa-a-ka'-ça!

Çï'-wa-a-ka'-ça, çï'-wa-a-ka'-ça!

He'-wa-ça-wa'-wa çï'-wa-a-ka'-ça!

(b) Meaning of song unknown. The final “Hi! hi!” is spoken with emphasis.



Hi-gi'-hi-wa'!

Hi-gi'-hi-wa'!

Hi-gi'-wa-ça'!

Hi-gi'-hi-wa'!

Hi-gi'-hi-wa'!

Hi-gi'-hi-wa'!

Hi! hi!

(c) The last line in this song is a call to fill the pipes : —

He'-haⁿ-wi' cu-cta'-ka-wi' !

He'-haⁿ-wi' cu-cta'-ka-wi' !

Ka'-ti-daic' cu-cta'-ka-wi' !

(d) Song referring to making medicine for horses.

Ha'-we ga-ti'-ke go'-wa !

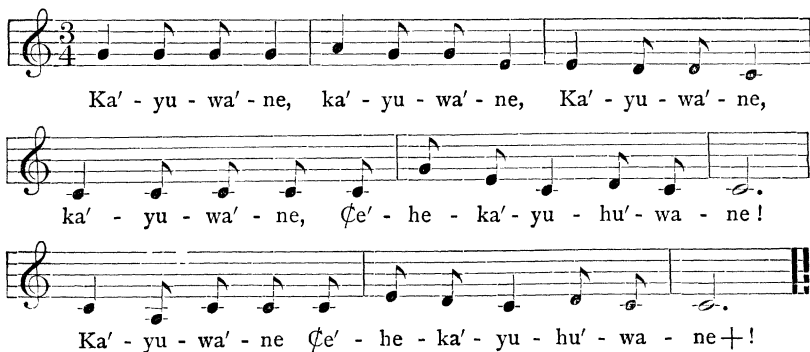
Ha'-we ga-ti'-ke go-go'-wa-hi !

Ha'-we ga-ti'-ke go'-wa !

Ha'-we ga-ti'-ke go'-wa !

IV. SONGS OF THE HE-KA-NA DANCE.

(a) Meaning unknown. Obtained from Fred Merrick.



Ka' - yu - wa' - ne, ka' - yu - wa' - ne, Ka' - yu - wa' - ne,

ka' - yu - wa' - ne, Çe' - he - ka' - yu - hu' - wa - ne !

Ka' - yu - wa' - ne Çe' - he - ka' - yu - hu' - wa - ne + !

(b) Tune obtained from Francis La Flesche.



(c) Song obtained from Fred Merrick. The word was probably intended for the Iowa and Oto, "waci-re," *dance thou* !



Wa' - ci - ge', wa - ci' - ge, wa - ci' - ge, wa' - ci - ge'.

(d) Song furnished by the same.

He gi'-ta wi-hi' gi'-ta a-wa'-ha
 Hi'-nañ-ke gi'-ta a-æa'-ha,
 Gi'-ta a-æa'-ha.
 Hi'-nañ-ke gi'-ta a-wa'-ha,
 Hi'-nañ-ke gi'-ta a-wa'-ha,
 Gi'-ta a-wa'-ha !
 Hi'-nañ-ke gi'-ta a-wa'-ha !

Gi'-ta a-æa'-ha.
 Gi'-ta wi-hi', gi'-ta a-wa'-ha !
 Gi'-ta wi-hi', gi'-ta a-wa'-ha !
 Hi'-nañ-ke gi'-ta a-æa'-ha !
 Hi'-nañ-ke gi'-ta a-wa'-ha !
 Hi'-nañ-ke wi'-ta a-æa'-ha !

(e) Song furnished by the same. The tune begins thus : —



Ha'-i-ya-hi' hyu'-a-do hi-i'-i-ha' !
 Hwi'-i-hi' hyu'-a-do hi-i'-i-ha' !
 Hi'-i-hi hyu'-a-do hi-i'-i-ha' !

Hyu'-do, hyu'-a-do hi-i'-i-ha' !
 Hwi'-i-hi' hyu'-a-do hi-i'-i-ha' !
 Hwi'-i-hi' hyu'-a-do hi-i'-i-ha' !
 Ha'-i-ya-hi' hyu'-a-do hi-i'-i-ha' !
 Hwi'-i-hi' hyu'-a-do hi-i'-i-ha' !

(f) Ditto.

Hi'-nañ-ke' maⁿ-çiⁿ do' (sung four times) !
 Hai'-a-æe' a-hau' (sung twice) !
 Hi'-nañ-ke' maⁿ-çiⁿ do' !
 Hi'-nañ-ke' maⁿ-çiⁿ do' !
 Hai'-a-æe' a-hau' !
 Hai'-a-æe, hai'-a-æe !
 Hi'-nañ-ke' maⁿ-çiⁿ do' (four times) !
 Hai'-a-æe' a-hau' !

“Hinañke maⁿ-çiⁿ do” means *The woman walks* ; hai-a-æe ahau, *hurry* ; and He-ka-ne maⁿ-çiⁿ do, *they dance*, according to the informant. The second verse is formed by substituting “Hekane maⁿ-çiⁿ do” for “Hinañke maⁿ-çiⁿ do,” wherever the latter appears in the first verse.

5. Tukala's song, as obtained from Francis La Flesche. The words of this song, which were in Oto, were not gained : —





F, Owen Dorsey.